

KERAMIC STUDIO

Vol. XXIII, No. 5

SYRACUSE, NEW YORK

September 1921



We are sorry to announce to our readers the death of Mr. A. B. Cobden, of Philadelphia, the well known teacher of china decoration. His loss will be felt by many and it is sorely felt by the editor and the publishers of *KERAMIC STUDIO*, as Mr. Cobden has been from the beginning one of the staunch friends and supporters of our magazine.

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Our editor, Mrs. Robineau, has recently closed her Summer School classes at the Syracuse University. The number of students of china decoration was small, but much interest was shown in pottery work and the results for a six weeks' course were very gratifying. Interesting effects were obtained by covering the shapes made of a stoneware clay with stanniferous glazes and decorating the glazed pieces with china enamels. Hand building of the shapes was taught by Mrs. A. B. Loomis, the regular pottery instructor of the Syracuse University, and wheel throwing by Mrs. Robineau.

China decorators since the war complain of the poor choice of white china and the very high prices which it costs. Conditions will undoubtedly improve, but it seems that many artists ought to be interested in learning to make their own shapes. This is not practical for porcelain shapes and especially for fine tableware which must be porcelain, but for all ornamental shapes there are great possibilities in the use of a good grade of pottery clay, and these clays are put on the market, all wedged and ready for use, at a price which makes the original cost of the ware insignificant. Of course it requires a little work to make, fire and glaze it, but it is fascinating work even in the early stages, before practice makes it easy, and the artist has the satisfaction of making herself shapes which satisfy her.

In the old time throwing on wheels which were moved by foot was difficult and very tiresome, and it was considered unfit work for women. The modern making of potter's wheels moved by electric motor, while the foot easily controls the speed, enables women as well as men to learn this interesting and age-old method of forming clay shapes.

To the necessity of first learning to master the wheel's work will be added the extra expense of a potter's wheel and of a new kiln, for a china decorating kiln cannot be used for the higher firing of clay baking, it requires a stronger built kiln, but the latter can be used for china decoration as well as for pottery, can be used for all purposes, and in the end the original expense should be more than paid back. The expense of costly ready-made ware would be avoided and the possibilities for artistic development greatly increased.

It is probable that Mrs. Robineau will continue her classes both of china decoration and pottery at the Syracuse University during the fall and winter term which opens in September, and students who are interested in this work should communicate with her in regard to the new course.

DECORATIONS IN UNFIRED ENAMELS ON TIN, GLASS OR WOOD (Page 80)

Juanita Meredith

THE paints used for this work are ordinary interior enamels. There are several makes of specially prepared enamels on the market which are very good. They can be bought in small quantities and in a large number of shades. With a can of black and white enamel and four or five tubes of oil paints one can make any shade desired. For backgrounds, however, the ready made, prepared enamels are more satisfactory, as it is often necessary to match shades for other pieces and it is almost impossible to match a color one has mixed from several colors; then, too, a more even tone is assured.

I prefer to use white enamel with oil paints for detail work, as a more interesting and wider variety of shades is obtainable.

The manner of applying unfired enamels is similar to that of fired enamels. *Keramic Studio* published in April, 1920 an article on painted furniture by Mr. Heckman, and in February, 1920, an article by Mr. Titze, both of which the worker in enamels will find invaluable, and to which very little on the subject can be added. However, I have a few pet "tricks of the trade", as most workers have, and I am anxious to pass them along to those of you who may not have already learned them.

Outlining and filling small spaces with household enamels is difficult. The medium is inclined to spread and run over lines, and the brush seems hard to turn and curve at the will of the painter. If you add quite a large proportion of white oil paint from tube to your enamel and tint, you will find that you can make the finest lines and smallest dots quite easily. Add this white oil to pale shades only; enough oil is supplied by tube colors for dark shades.

Black is the most treacherous of all colors with which to outline, and often the most desirable. Add black oil paint to black enamel for lines and for patching places on black backgrounds where color has gone over design. You will find this works like a charm, for it is almost impossible to clean a black smear from a newly painted color. The oil makes the enamel less likely to run.

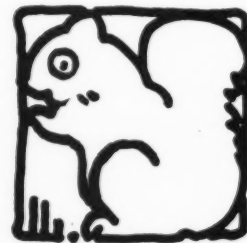
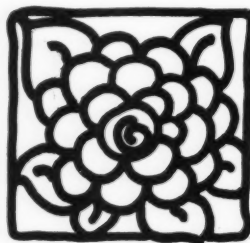
Do not add extra oil paint for painting large areas, as it does not flow out and harden as when painted from can.

I have found that the paint works better and a more even tone results, if the mixture lies on palette exposed to air for a while before using. If too stiff, turpentine may be added. If paint does not smooth out, but dries in lumps, hold the article near the fire and shake gently. Even if the paint has been scratched or scarred in any way, after it has begun to harden, it can be remedied by a little heat and patching, if necessary, while warm. Be careful not to blister paint.

I find that gasoline is better than turpentine for cleaning enameled articles. Either is apt to take away the gloss of enamels. A furniture polish is best for removing all spots, except paint, from enamels.

Too much cannot be said in regard to having the back-

(Continued on page 76)



BORDER DESIGNS—M. LOUISE ARNOLD

Drawn with Broad Ribbed Pen

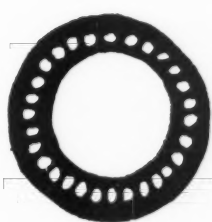


Fig. 182

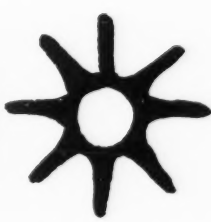


Fig. 183



Fig. 184



Fig. 165

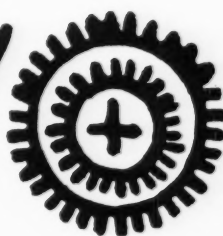


Fig. 186



Fig. 187

DESIGNS FROM HINCHOL WEAVINGS, Courtesy of American Museum of Natural History

DESIGN

TENTH ARTICLE

Albert W. Heckman

WHY do we make designs of flowers, trees and animals? Why do we make designs which tell a story, which depict a scene or which relate an experience? We might as well ask ourselves, "Why do we make designs at all"? There are times when we purposely try to eliminate association from our work as we did in making our all-over patterns (see June, '21, *Keramic Studio*) when we wanted to put special emphasis on the art structure. But that was to get away from representation as representation or picture making only. It was not that we wished to eliminate this element of association from our patterns even though it were possible for us to do this. In our work can the mind get away from association as it can in music for instance? Can we divorce the subject matter entirely in applied design as some of our modern painters do in making their pictures? Yes, to a certain extent, we can. A line or two or a few abstract spots of color as decoration on the rim of a plate or on a bowl we feel are enough and often better than "designs" which are realistic representations or which tell a story. It is not because these lines or spots of color are abstract necessarily that we prefer them to the others but it is that they are more likely to have finer art forms; i. e. LINE, PATTERN, and COLOR too for that matter. As students of design these are the things that are most important. If we had only abstract arrangements to make we would need go no further but there are times when this element of association or subject matter as well as other phases of our problems come into play, as in designing a book plate, a trade mark, an illustration, a poster or perhaps a card of greetings.

It is only natural that we should relate our experiences as well as express our emotions and, as these are often closely interrelated, we find an admixture of them in our art. This registering of one with the other always has been done and undoubtedly always will be done. We like pictures of our favorite flowers, of places with which we are familiar and of people in whom we are interested. On the other hand we respond to a design in which there is balance, rhythm, tone, color, harmony and other art qualities. Here we have two issues that are distinctly different yet in our work we often confuse the one—REPRESENTATION or ILLUSTRATION—with the other—ART FORM.

How often do we find people who think that a picture or a "design" is a fine work of art because the picture is "exactly like the place" or the "cherries are so real you could just pick them off the plate." These things may have no art value whatever, yet it does not follow that we cannot have faithful representation in a work of art. Turner, in painting *THE OLD BRIDGE AT COBLENZ*, kept closely to his subject and many of the old Chinese paintings of flowers and fruit are botanically correct. To-day we have craftsmen whose major interest is in illustration or association, with the art form secondary, and also we have many serious students to whom art form is everything. We might discuss these two issues at great length as to whether one is more important than the other in a work of art, whether one may be eliminated entirely or whether art production is always at its best when a balance is maintained between these two elements. To compute them, if they are comparable, would be like trying to get the relative values of the material worth of the one with the spiritual quality of the other. To me, however, it seems that as students of design we are interested in learning how to constructively build up arrangements in which we may have some of the qualities which *the things in the museums which inspire us* have and we would not gain so much by such a discussion here as if we would say to ourselves, "As long as we are obliged to make illustrations for books, designs for posters, etc., our problem is not whether or no they should tell a story, for they would not fulfill their purpose unless they did." What we want to do is to get as much art as possible into them. In other words let us tell our story, if tell a story we must, in art form. It is art which makes for lasting values. Would we value the *Odessey* as we do to-day if it were not so beautifully and perfectly told that there is no room for improvement and do we preserve masterpieces of paintings, sculpture and handicraft for their historical significance only?

The art of the ancient Egyptians reveals whole epochs of history and the paintings of the ancient Chinese much about their wonderful philosophy. In Grecian sculpture and in Gothic architecture we have ideals expressed with consummate skill. In the mural paintings of still later times we again have perfect balance of ideas with expression. We are generally familiar with this art of Egypt, Greece and Rome, for even though we live in remote places

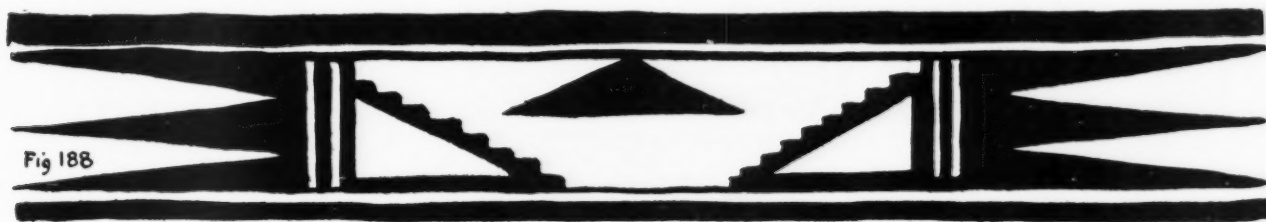


Fig 188

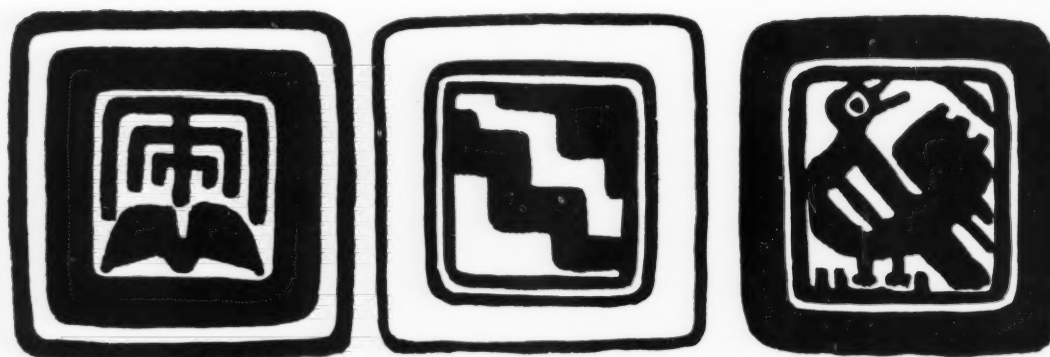


Fig. 189

Fig. 190

Fig. 191

we read of it. We are not, however, so generally familiar with the art of our own prehistoric American, yet in many respects this art not only equals but it excels *some of the other*. The bas-reliefs of the Mayans are finer in some ways than those of Egypt or Assyria. The textiles of ancient Peru are so fine in their design and workmanship that we marvel at their perfection, and then the gold work of Costa Rica and the designs on the pottery and basketry of North America are worthy of our serious consideration.

We learn the same lessons from these things that we do from the art of the Orient,—how the ideas expressed are consistent in form with the medium of expression. The Indian artist of British Columbia who made the HOUSE OF MYTHS made his carvings on the gable ends very much like the gargoyles of the Gothic artist and on the totem poles which are on the front of his house he told the story of his life just as the Egyptian did of his. Yet each were without a knowledge of the other's art. Another lesson we may learn, though we may not care to apply it to our work, is that one nation has often borrowed another's ideas and has used them as its own. Were we to study the designs in Oriental rugs we could easily trace a motif from one country to another. The cloud bands and bow knots, symbols in the life of the ancient Chinese, may be traced through India, Turkestan, and Persia into Spain. We used some of these same Chinese motifs in our domestic weaves though our rug designers may not have been conscious of their meaning. It was interesting to me to find in one of our large department stores recently a rug made in England from a Peruvian poncho which is in this country. Another incident of this kind was to find a printed cotton, also made by an English firm from a design on a Navajo rug.

One other lesson we could learn from the art of the American Indian as well as the symbolic art of other coun-

tries is that those designs which are reduced to their lowest terms in the telling of a story are the best. To say a great deal with a few strokes of the brush, a few spots of color or in a few "words" is an art. For this reason I have selected from the weavings of the Huichol weavings and the Hopi Pottery (in the Museum of Natural History, New York) some of the simplest motifs I could find. What could be simpler than the representation of Earth and Corn plants in Fig. 182 or Earth and Hills in Fig. 183. In Fig. 184 we have Mountain and Spring and in Fig. 185 Lightning is reduced to its lowest possible terms. How could you, in design terms, represent a Pool or Sky more satisfactorily than they are in Figures 186 and 187. Page 72 is a whole lesson in spacing some of these motifs. How could you possibly improve any one of these? If you think you can, try it!

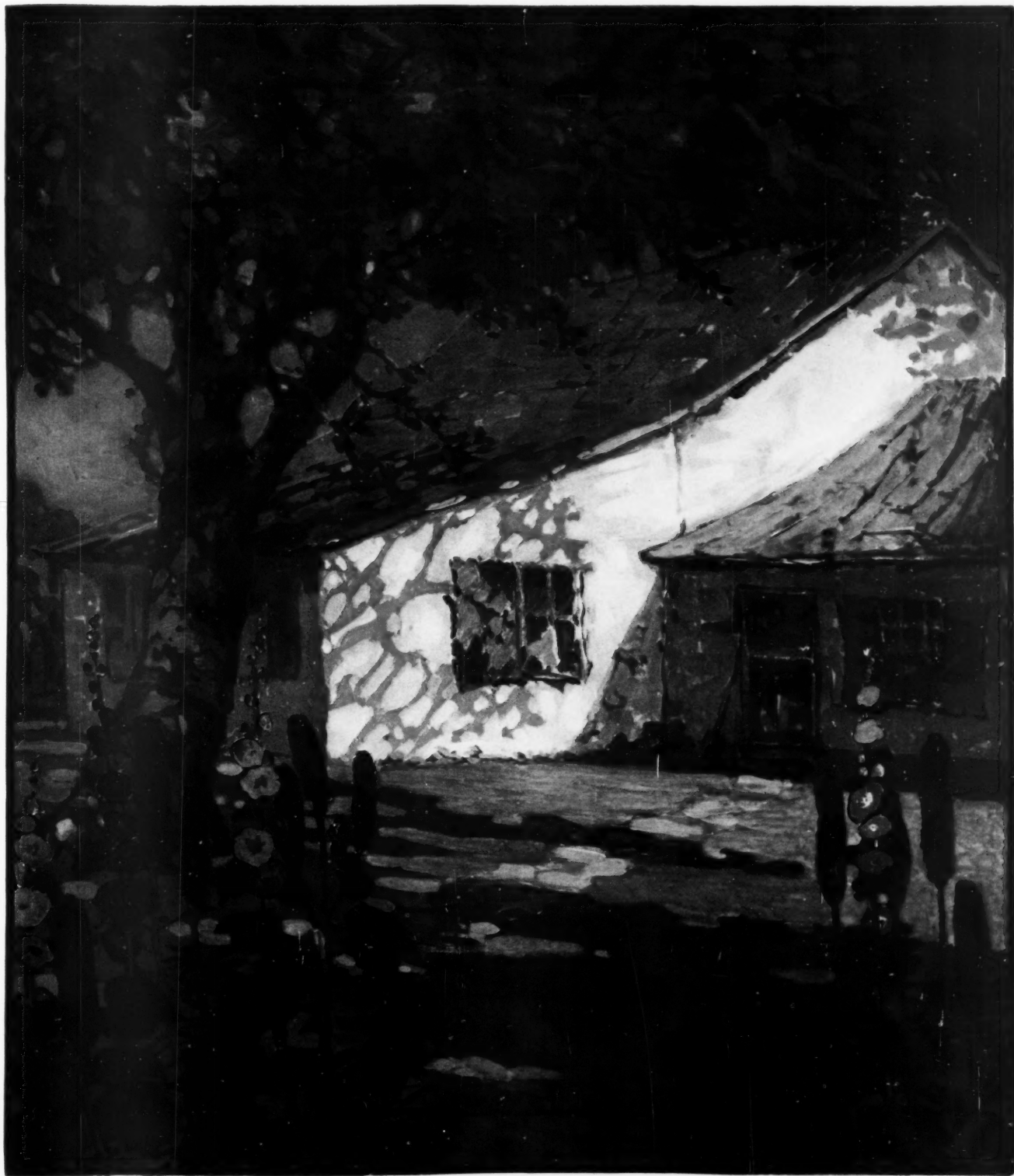
In one of our problems we started with a circle as a symbol of a flower and we developed that. We chose the simplest possible form with the hope that it would help us to get away from picture making. Let us approach the problem from a different direction this time, and, starting with an idea, make a symbol of that idea which is fine in LINE and PATTERN. For instance, if you wanted to symbolize SCIENCE AND LITERATURE in making a trade mark you might use a tree and a book as Martha Kriedel did in Fig. 189. You might use steps for LEARNING as Erna Watson has in Fig. 190, or the chancicleer for MORNING, as Lucile Brunn has in Fig. 191. Doris Odend'hal has given us her interpretation of a walled garden in very simple terms, and in Fig. 194 Marjorie Bumps has said MOTION with wind and tree. What would you do if you were asked to make a design for VACATION? Miss Vera STEVENS has given us her interpretation as camping by a river in Fig. 193, and in Fig. 195 we have another version of this



Fig. 192

Fig. 193

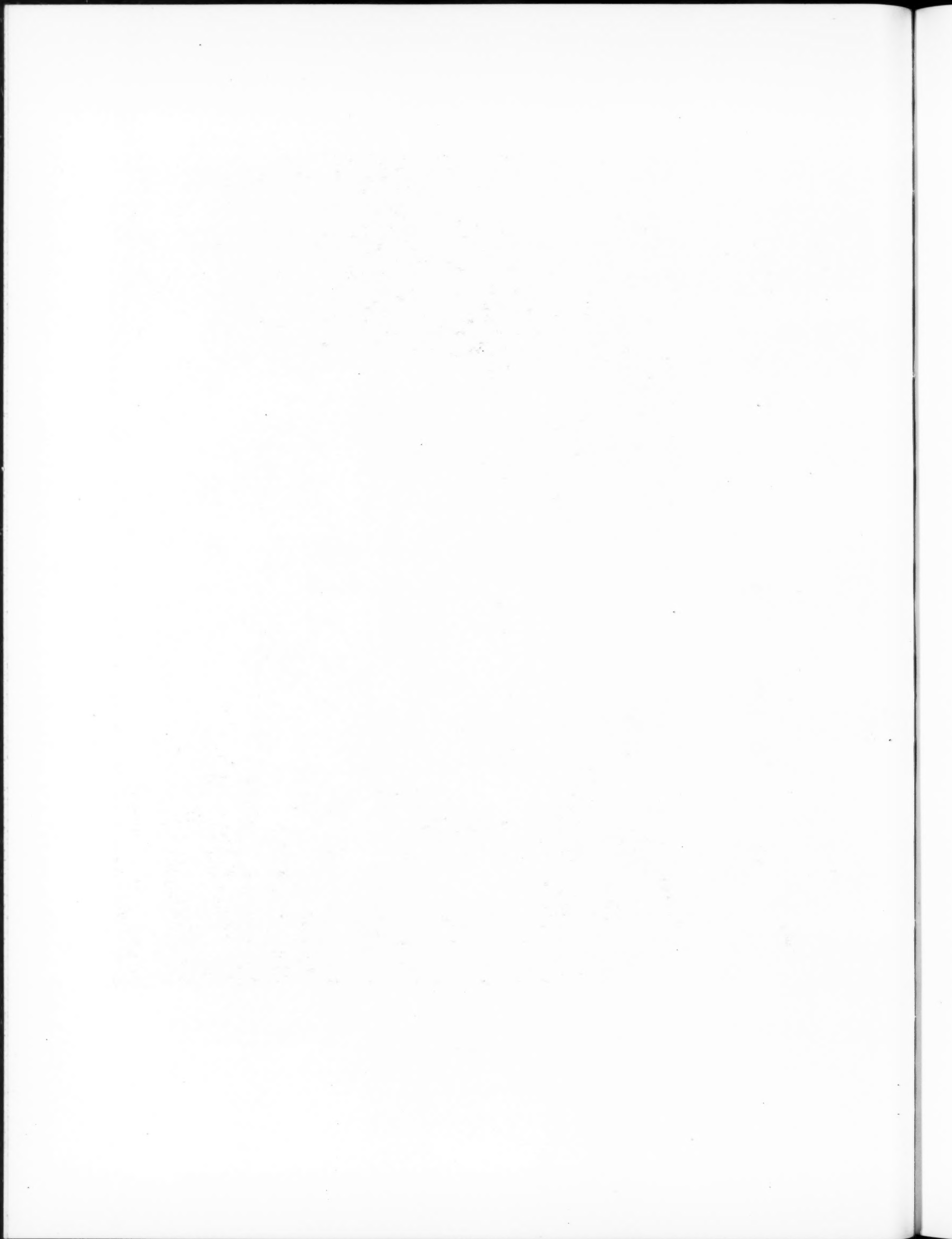
Fig. 194



SEPTEMBER 1921
KERAMIC STUDIO

LANDSCAPE—ALBERT W. HECKMAN

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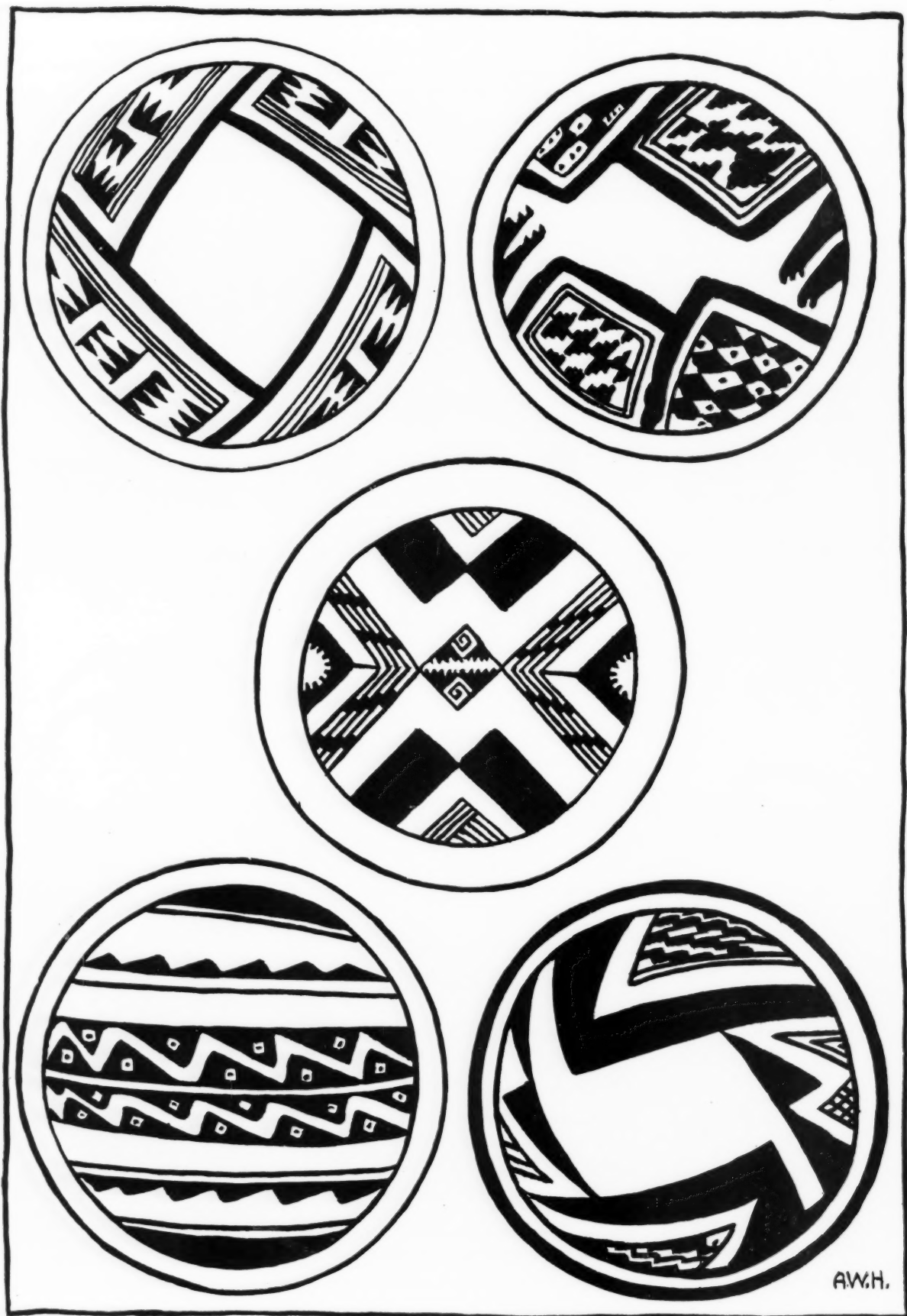




A.W.H.

DESIGNS FROM PERUVIAN TEXTILES

Courtesy of American Museum of Natural History



A.W.H.

DESIGNS FROM AMERICAN INDIAN POTTERY

Courtesy of American Museum of Natural History



Fig. 195.



Fig. 196.



Fig. 197



Fig. 198

A.W.H.

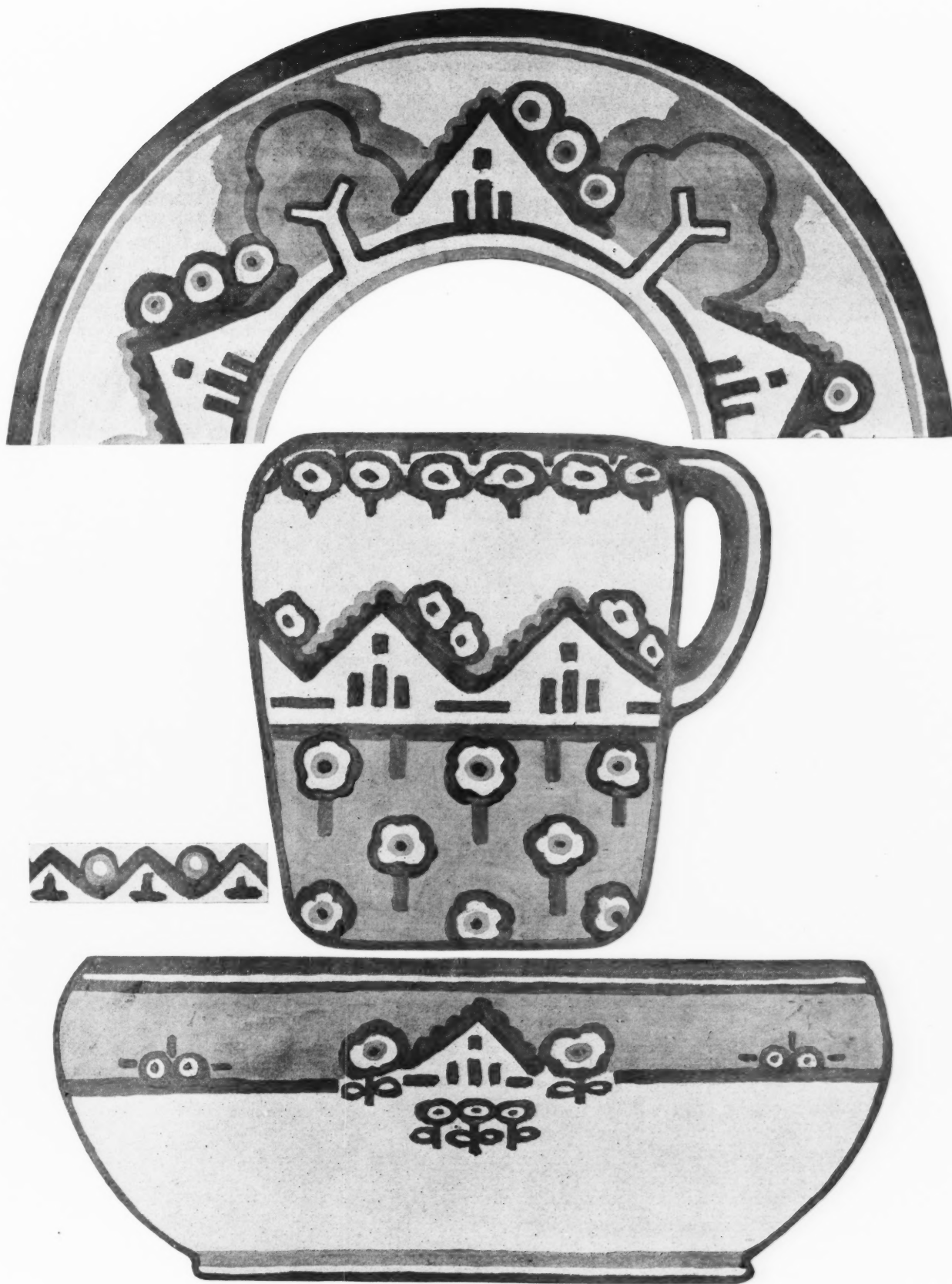
with a house on the side of a tree-covered hill with a rocky field in the foreground. In Fig. 196 we have a flower representing SPRINGS, and in Fig. 198 a willow tree by a brook. In a meadow is a symbol of SUMMER. What would you do if you were asked to make a design for a breakfast set or a cretonne for a child's room incorporating in your design the ideas of house, tree and hollyhocks in the color supplement? Could you stretch your imagination as much as Miss Ruth Johnson has in her designs on page 75 and 76.

Take a piece of charcoal paper and some soft charcoal and making a drawing that is not too small (see Fig. 199), try

to symbolize the seasons, SPRING, SUMMER, FALL or WINTER, or take an idea, such as INDUSTRY, REST, GROWTH, HEAT, etc., make an arrangement of anything you wish, keeping in mind that our problem is to make a good design. Your appreciation for these Hopi and Peruvian designs, which are in two values only, will grow by bounds if you work in two values, black and white only. Working in this way you are obliged to think of pattern. Then you can add color. COLOR! What color? Symbolism in color is a whole lesson itself and one which we hope to take up next year in our articles on COLOR.

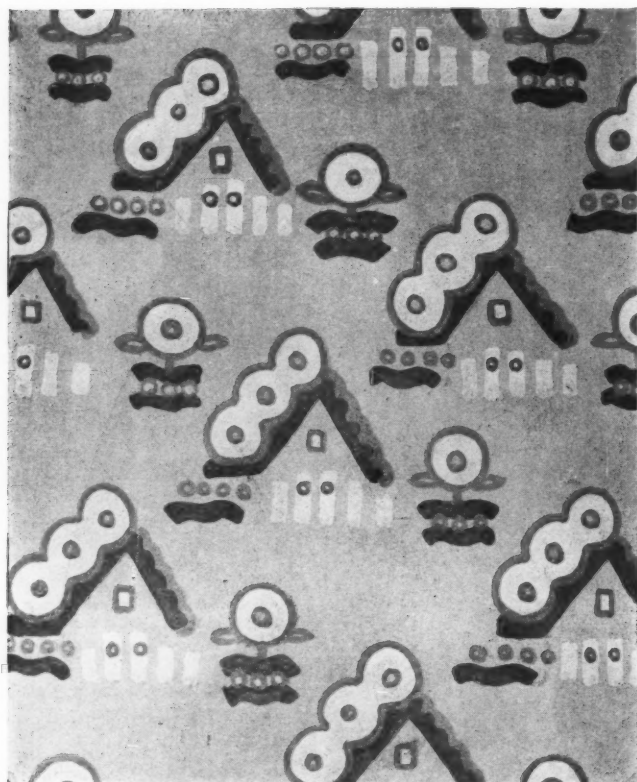


Fig. 199



DESIGN FOR CHILD'S SET—RUTH JOHNSON

(Treatment page 76)



CRETONNE FOR CHILD'S SET

Miss Ruth Johnson

THIS design is in red purple, blue purple, cool and warm green and blue gray with a little lemon yellow. House is yellow and purple, background blue and gray and flowers are red purple.

DESIGN FOR CHILD'S SET (Page 75)

Miss Ruth Johnson

THIS design is one which could be done in very gay colors. Take light blue green, red violet, a little warm pink and a grayed blue and paint in the tree with light blue green and grayed blue outline, the house in grayed blue, red violet and the flowers in warm pink and red violet centers.

Another scheme would be to use lemon yellow in the flowers, orange in the house and tree, and an intense blue in the darker spots, with lines of a warm light gray.

LANDSCAPE (Supplement)

Albert W. Heckman

THIS picture was painted with the following tempera colors: Vermilion, cobalt blue, cadmium yellow and cadmium orange for the warm tones, and emeraude green, rose madder, zinc yellow or lemon yellow and Prussian blue with zinc white. Corresponding oil colors or transparent water colors could be used.

ANSWERS TO CORRESPONDENTS

R. E.—Can you give me the name of the water color paint or paints that will make an orange, or nasturtium color?

Use a strong yellow and deep red. From these two colors you will be able to make any amount of shades adding a trifle blue in the shadows and in the deeper shadows use a little sepia with your orange mixture. If you have the three primary colors it should be very little trouble to get the desired shade.

(Continued from Editorial page)

ground of articles absolutely dry and hard before design is traced.

Use broad brush for backgrounds and liners for detail work (long hair brushes for lining and short hair ones for dots, petals, etc.). With well charged brush go around lines of design, filling in later with color. Enamel smooths out well. Outlines should be applied last.

Although the decorator may not wish to carry his more serious designs for glass, china, etc., in unfired enamels, he will find it a most fascinating and satisfying medium with which to work, and, for designs which he himself does not care to apply to china, he will find it invaluable as a means of securing for himself and of portraying to others the exact replica of the finished idea, for these enamels can be satisfactorily applied to hard pressed and glazed papers and to water color washes. They are often more effective and certainly more durable than designs developed with flat tones of water color.

NOTES

Stearns, Fitch & Company, of Springfield, Ohio, manufacturers of gas and charcoal kilns, have resumed operations at their plant following the general revival of business throughout the country.

Miss Louise Seinecke of Cincinnati, who has long been teaching in this country, is returning to Germany this month, but will continue her correspondence course with pupils in America. She will open a studio in Braunschweig.



FLOWER STUDY



COMPLETE TEA SET—MISS DONKERSLOAT

Sedji ware, Black and Vermilion Enamel with Linens in Green



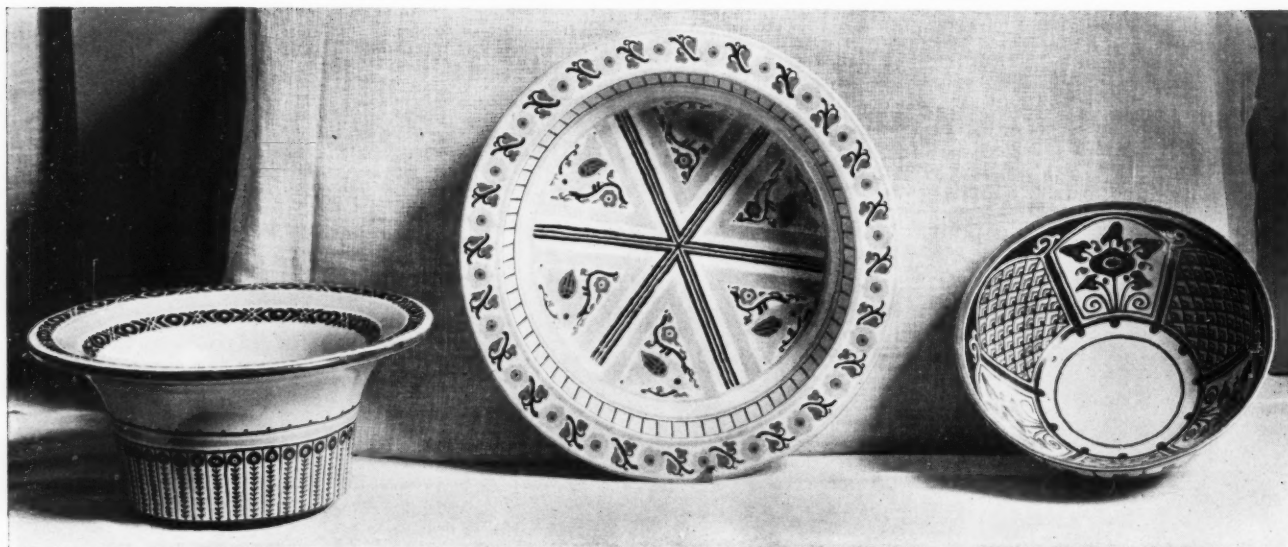
GROUP OF COPPER LUSTRE ON YELLOW WARE—MISS WILLIAMSON AND MISS CENTRE

WORK OF THE PUPILS OF MISS MAUD M. MASON. FAWCETT SCHOOL OF INDUSTRIAL ARTS



TEA SET—MISS CENTER
Old Blue Enamel

CHEESE PLATE—MRS. CHARLOTTE WILLIAMSON
Large Cheese Plate in Polychrome Enamels, Old Blue Predominating.

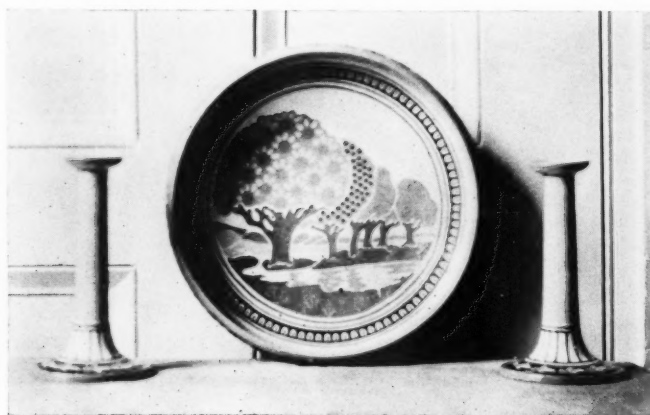


BOWL
Black and Oriental Turquoise

POLYCHROME BOWL
Blue predominating

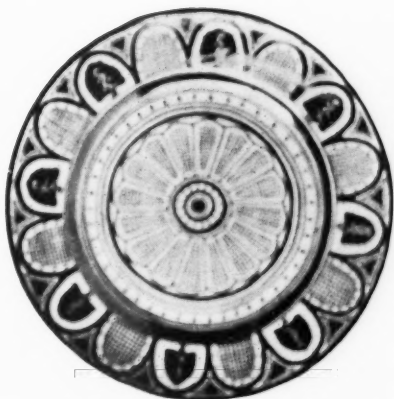
BOWL—MISS CORMER
Black and Grass Green Enamel with touch of Orange

WORK OF PUPILS OF MISS MAUD M. MASON, FAWCETT SCHOOL OF INDUSTRIAL ARTS



ENAMEL DECORATION—MISS ANNA A. VAN SICLEN

PUPIL OF MISS M. M. MASON, NEW YORK CLASS



SILVER TRAY—GERTRUDE SULLIVAN



SILVER AND GREEN TRAY—MRS. WILLIAM MERVIN JACKSON

MISS MAUD M. MASON STUDIO



PLATE—MISS FARR
White and Silver

BOWL—MISS ILY
Silver and Apple Green and
Green Glaze

PLATE—MISS ILY
Polychrome Grey Green
predominating

WORK OF THE PUPILS OF MISS MAUD M. MASON, FAWCETT SCHOOL



GROUP BY ANNA A. VAN SICLEN, recently exhibited at the Mineola Fair
PUPIL OF MISS MAUD M. MASON, NEW YORK CLASS



DECORATIONS IN UNFIRED ENAMELS ON TIN, GLASS OR WOOD—JUANITA MEREDITH (Treatment page 75)



BREAD AND MILK SET—CAROLINE E. NEIL

All bands to be dusted in Blue. Flowers and buds in Blue. Center of flowers Orange. Fine lines and leaves Green. Dots in Orange, center Green and small leaves are Orange and Blue.

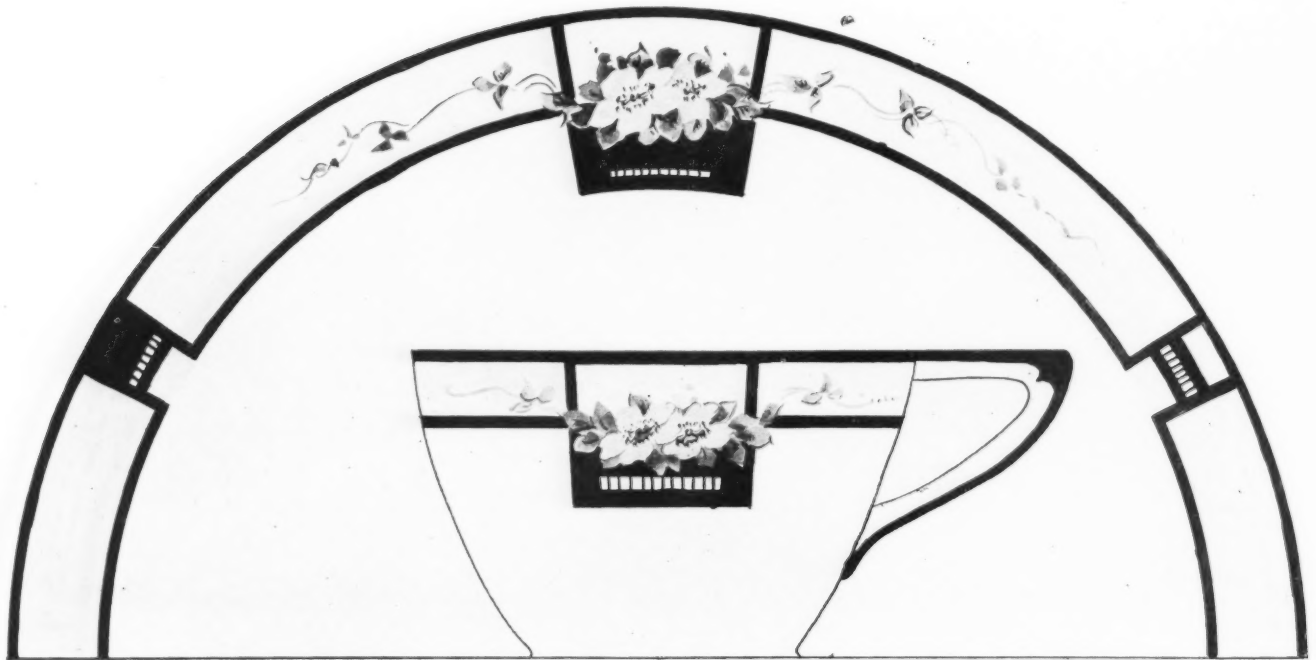


PLATE AND CUP—MRS. F. H. HANNEMAN

Outline the bands and basket with Black. Flowers are Peach Blossom and Rose, with Yellow, Yellow Brown and Dark Brown in the centers. Leaves, Grey Green, Yellow Green and Brown Green. Second Fire—Retouch the flowers and leaves. Background is Ivory with touches of Violet and Apple Green around the design. Retouch the gold.

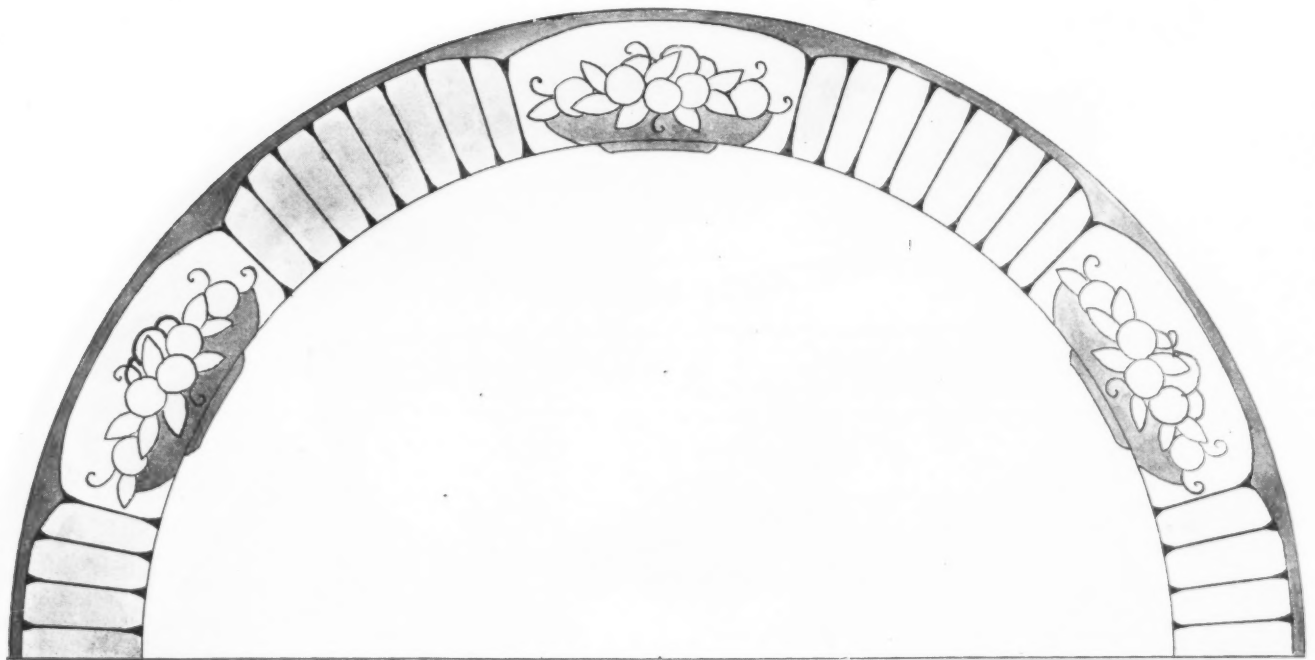
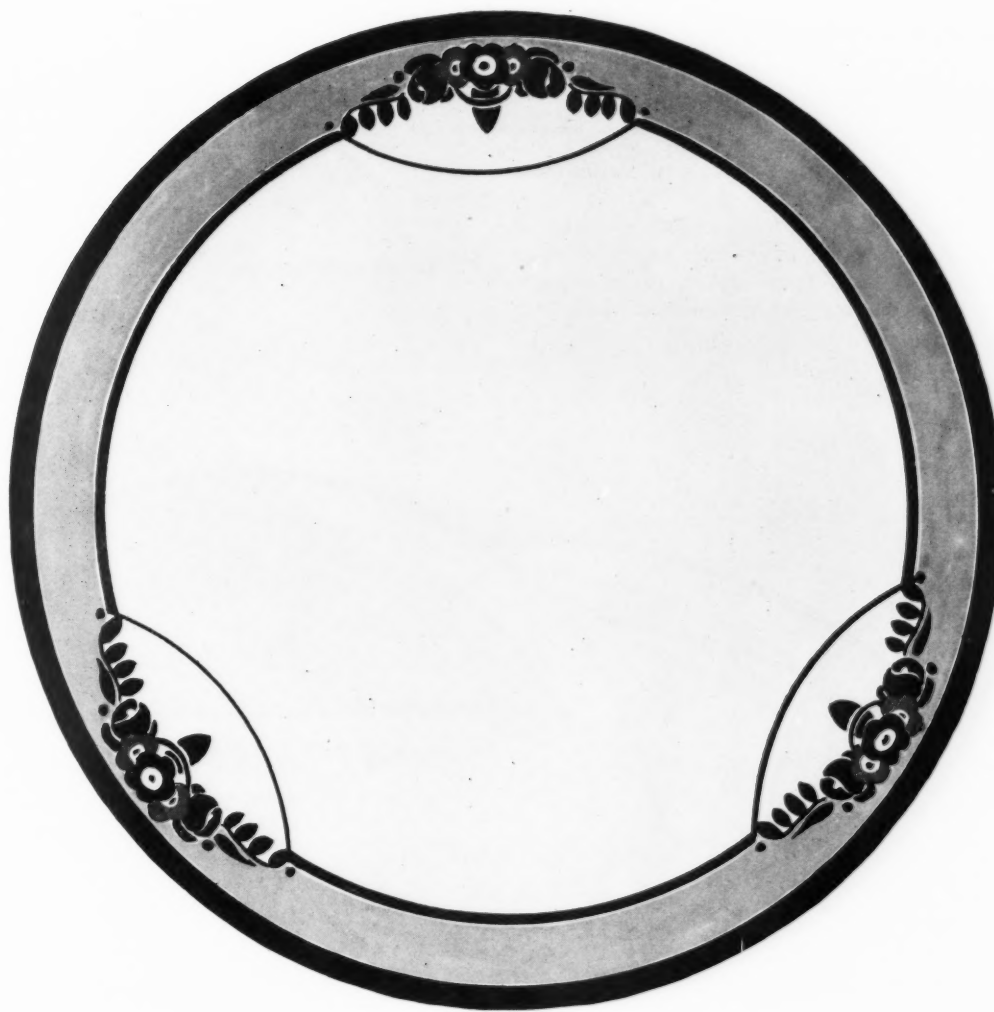


PLATE DESIGN—MRS. F. H. HANNEMAN

Outline with Brown. The parallel lines are the same. The dark grey tone at the edge and in the basket is Gold. Second Fire—Oranges, orange enamel, shaded a little darker. Leaves bright green enamel. The light grey tone in the spaces or parallel lines is Satsuma. Retouch gold.



BEGINNERS' CORNER

WALTER K. TITZE - - - Assistant Editor

WITHIN the past few months I have received letters from teachers throughout the states asking that I give more small motives that can be adapted to small shapes of china, such as salt and peppers, sugar and creamers, bread and butter plates, etc. With the holidays approaching, and fall classes about to reopen, it keeps the teachers and decorators at their wit's end to secure designs suitable to the smaller shapes of china and still having pep enough to appeal to the pupil, or designs that can be worked up so as to sell at a reasonable figure.

The plate design shown this month must be worked to be appreciated. Dark bands and lines are in green gold as well as the leaf forms. The roses are in yellow, and the light

forget-me-not flowers in Russian Green while the darker ones are in Deep Blue Green. Band in Green Pearl Lustre, applied light and padded.

No. 1—Dark tone in either green or Roman gold with flowers in two tones of blue, or this entire design may be carried out in golds, dark tone in green gold, flowers in Roman Gold and silver. This design can be worked as a semi-conventional design, painting in the naturalistic between conventional motives.

No. 2—This design may be used as an all-over pattern for a small vase, or could be made smaller and used on salt and peppers. Keep color in soft grey-blue and pink. Blood Red applied thin is a pleasing pink.

No. 3—This also may be applied to a vase as an all-over pattern. It may be in connection with a naturalistic spray. Antique Green Bronze for dark tone. Yellows for the flower.

No. 4—A pleasing idea for bowls, sugar and creamers.



Fig. 1



Fig. 2

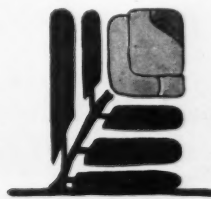


Fig. 3



Fig. 4

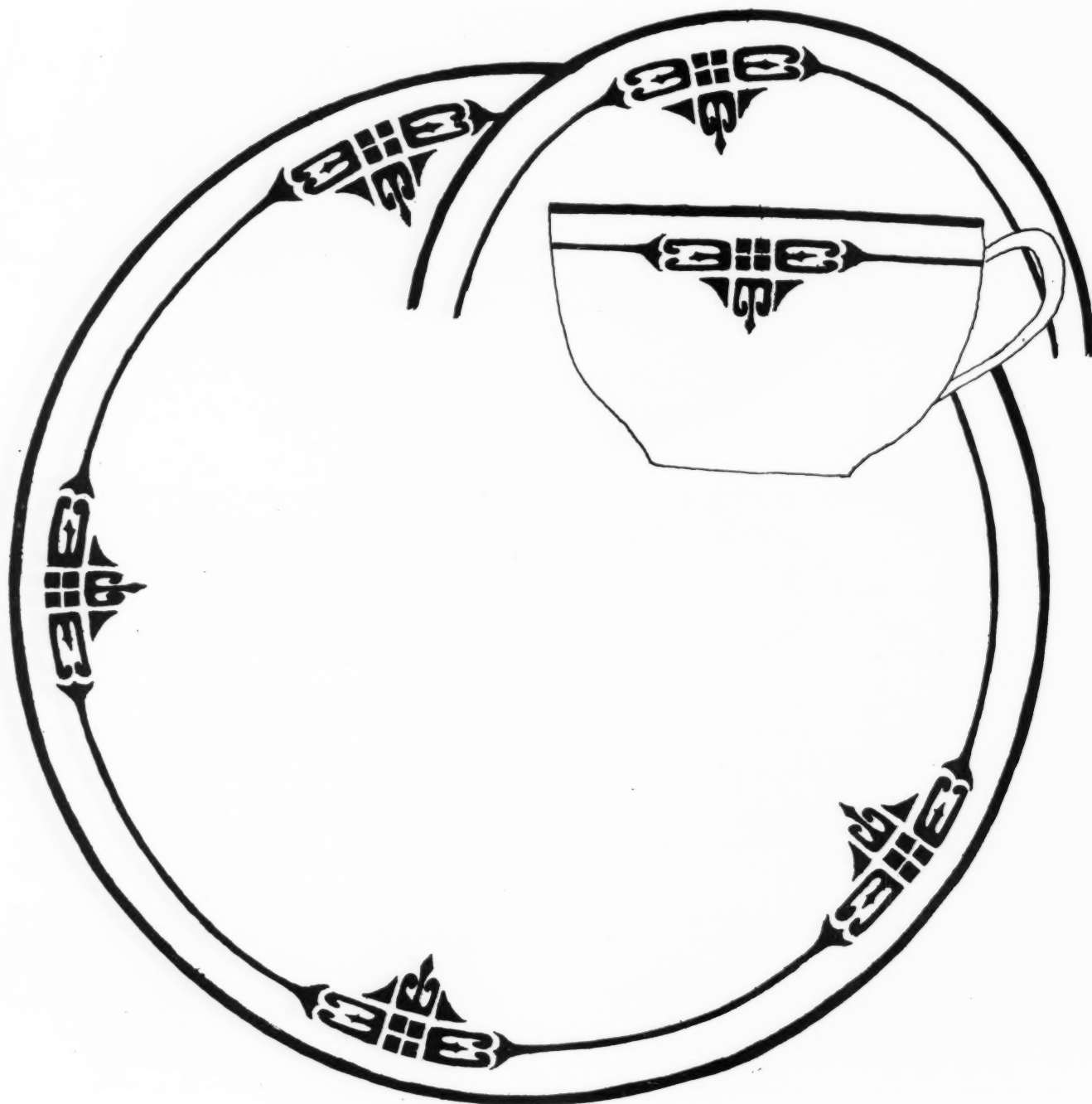
This would be unique in black for dark tone and yellows for the roses.

No. 5— To be carried out on small salad bowls or fruit set. Make several water color studies before trying a color scheme. Black, yellows and green. Two tones of gold with soft coloring for flowers. Pinks, blues and greys, would make a pleasing combination.

I suggest you make water color studies of all you wish to paint. Use one motive on small plates with bands connecting. Cover entire surface with lustre and apply designs in golds. There are endless arrangements one can plan from just simple motives as shown.



Fig. 5



BREAKFAST SET IN BLUE—M. J. PAULSON



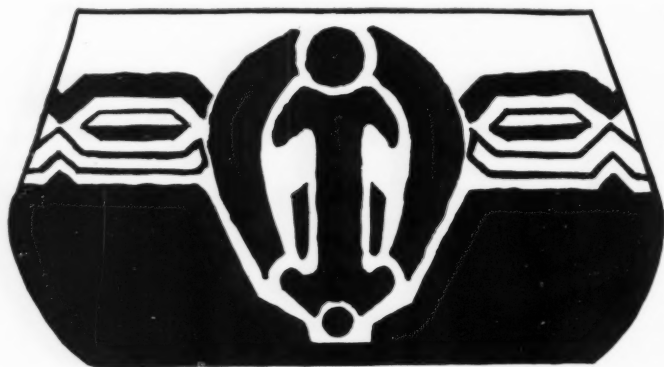
STUDY OF PUMPKIN FLOWER—M. LOUISE ARNOLD



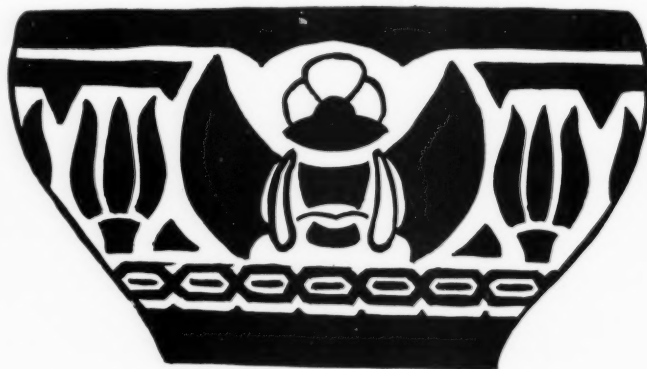
Exhibitors—MISSES ETHEL GIBSON, BONCYLE STUART, KATHERINE NEVILLE, EFFIE WILLIAMS, MARGARET McCALL, DIANA McCLUSKY, LOIS BONNER, MRS. GEORGIE L. RIVERS

WORK OF PUPILS OF THE ART DEPARTMENT, WOMAN'S COLLEGE, MONTGOMERY, ALABAMA

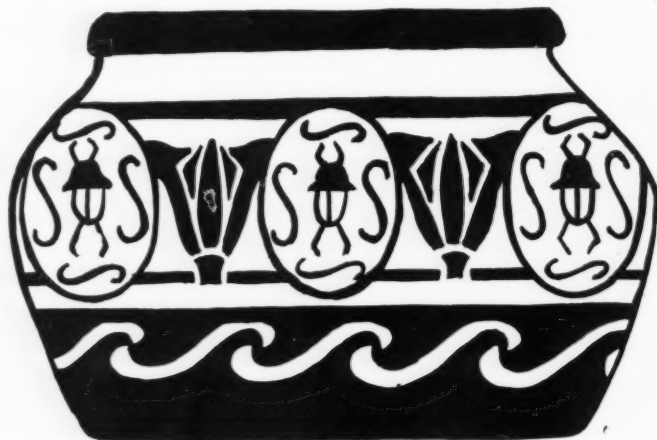
Instructors, Mrs. W. W. Rivers and Miss Katherine Neville



MARGARET MATARAZZO



MARJORIE ROCKEFELLER



MARJORIE CHAMBERLAIN



FRANCIS MILLER

McKINLEY SCHOOL, SCHENECTADY, N. Y.

Mildred L. Meyers, Instructor



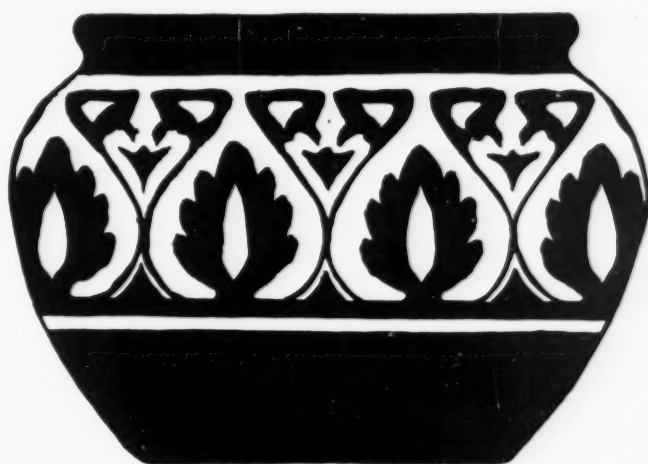
MARGARET DODGE



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MARGARET KANSAS



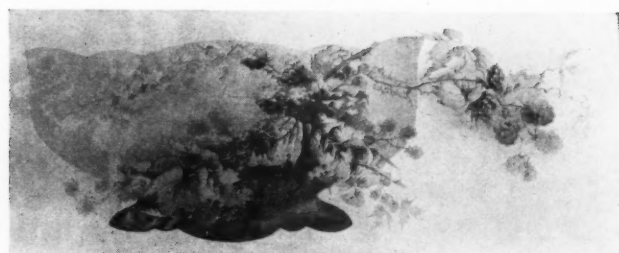
DOROTHY FICHTNER

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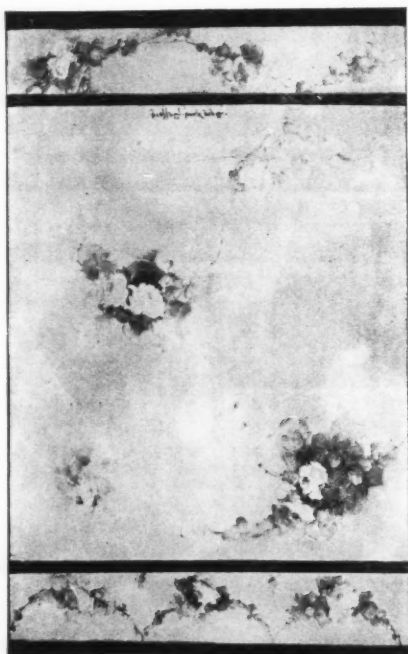
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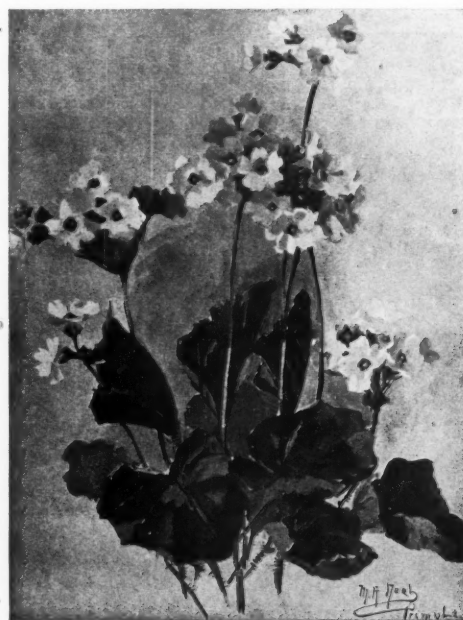


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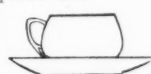
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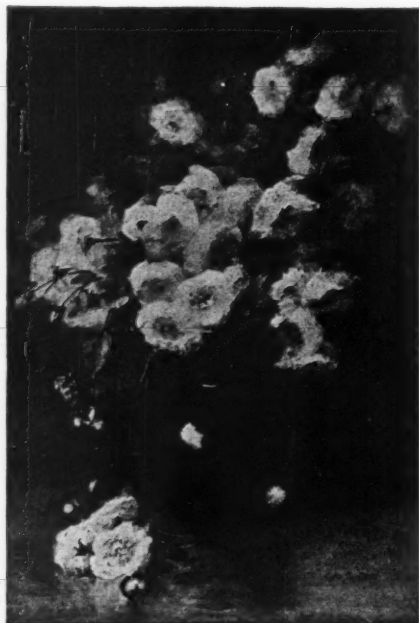
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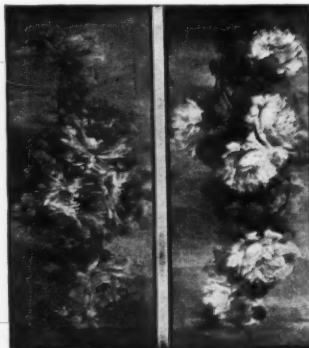
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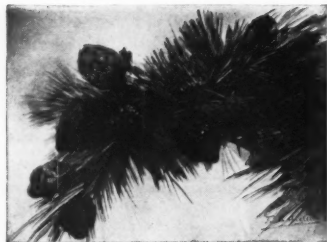
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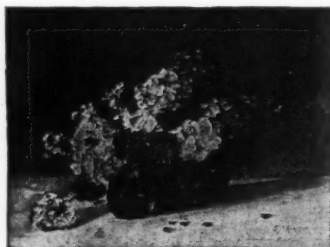
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